

# ENG 4130 – Female Filmmakers Producing, Performing, and Screening Racial Identity (class 11256), Summer B 2019

**Instructor Name:** Olubunmi M. Oguntolu

**Course Meeting:** MTWRF Period 4, TUR 2322

**Film Screening:** TR Periods 6-7, ROL 0115

**Office Location and Hours:** Turlington 4356, MW Period 6, or by appointment

**Course website:** Canvas, elearning.ufl.edu

**Instructor Email:** oguntolu@ufl.edu

## Course Description

From early cinema to modern motion pictures, film's shifting landscape has offered a place for crafting, obscuring, reflecting, and subverting ideas of race and ethnicity. Those in front and behind the camera depict and perform race and ethnicity through production, distribution, exhibition, and reception. These actions, along with considerations of gender, class, and sexuality, reflect and replicate social constructions and identities. Drawing on perspectives from cultural studies and critical race theory frameworks, this course will examine the ways film language and behavior construct racial and ethnic identities. We will explore how both film and filmmaking inform our reception of these identities and the radical essence of who and for whom the films are made. We will further question how ethnicity is performed in film, how film racializes groups, and how groups are treated on film from various global perspectives. We will examine race and ethnicity from the positions of the filmmaker, film, and spectator.

Our course screenings include cinematic works hailing from or set in Africa, Asia, Australia, Europe, and the Americas. Within this global catalogue, we will focus on works written, produced, and/or directed by female filmmakers: Jane Campion's *The Piano* (1993), Gurinder Chadha's *Bend It Like Beckham* (2002), Julie Dash's *Daughters of the Dust* (1991), Claire Denis's *35 Rhums* (2008), Marjane Satrapi's *Persepolis* (2007). And our readings will incorporate texts and excerpts from film, media, and new media critical approaches by Richard Dyer, Ed Guerrero, Linda Williams, and Lola Young. We will use seminar discussions to navigate the questions and interpretations we derive from critically engaging with our course texts. From these discussions, screenings, and readings, we will produce rhetorical analyses, visual and oral presentations, and analytical critiques to help us engage dialectics of race and ethnicity in film.

## Required Texts

Gocsik, Karen, and Dave Monahan. *Writing About Movies*, 5th ed. New York: W. W. Norton, 2018. E-book. ISBN: 9780393674750 [Purchase through UF All Access]

**Other assigned reading materials are accessible in our E-learning/Canvas course site or the library Course Reserves.**

## FILM SCREENINGS

*35 Rhums* [*35 Shots of Rum*] (Claire Denis, 2008)

*A Girl Walks Home Alone at Night* (Ana Lily Amirpour, 2014)

*An [Sweet Bean]* (Naomi Kawase, 2014)  
*Bend it Like Beckham* (Gurinder Chadha, 2002)  
*Daughters of the Dust* (Julie Dash, 1991)  
*Kwaku Ananse* (Akosua Adoma Owusu, 2013)  
*La Ciénaga* (Lucrecia Martel, 2001)  
*Lemonade* (Beyoncé Knowles-Carter, et al., 2016)  
*Lionheart* (Genevieve Nnaji, 2018)  
*Mississippi Masala* (Mira Nair, 1991)  
*Persepolis* (Marjane Satrapi and Vincent Paronnaud, 2007)  
*The Piano* (Jane Campion, 1993)

### Assignments (see below for Grading Rubric)

Complete assignment prompts with their corresponding rubrics are located within the E-learning/Canvas course site.

<b>Analytical Viewing Responses</b> Responses help students develop critical viewing skills. In each analytical response, students will propose arguments to specified prompts. Your bi-weekly responses will provide concise, developed analyses establishing conversations with class discussions, viewings, and readings. After initial postings, students will provide meaningful comments to at least two of their classmates' responses. (10 x 150 words)	30%
<b>Panel Presentations</b> Each student will participate in one class panel relating to topics from the course critical readings and corresponding films. The presentations will demonstrate analytical assessments and responses that lead to critical discussion questions guiding class discussions to build methodologies for probing specific film themes and tropes. (300 words)	20%
<b>Critical Film Analysis</b> Selecting among assigned films and readings, students will demonstrate critical reading, information synthesis, and comparative analysis. The paper should present an original argument and corresponding methodology that engages larger critical conversations by citing theoretical essays assigned in class. (2000 words)	30%
<b>Participation</b> Participation includes completing assigned readings, viewings, homework, in-class writing activities, and discussions. In this discussion-based course, students are expected to regularly make significant and thoughtful contributions.	20%
<b>TOTAL</b>	100%

### Course Policies

You must complete all *assignments* to receive credit for this course. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

#### PARTICIPATION AND ATTENDANCE

Regular attendance and active participation are **necessary and required**. Class participation includes contributing to class discussions; coming to class on time, prepared with books, articles, handouts, and homework; preparing for in-class activities; providing adequate drafts for group

work; collaborating and participating in group activities; and overall working and paying close attention to the lectures and activities of the classroom. In general, students are expected to contribute constructively in each class session.

In this course, we will follow a strict attendance policy. **You will lose 10% of course participation points for each absence beyond three periods. If you miss more than four periods during the term, you will fail the entire course. Please note the attendance limit includes screening periods.** The university exempts from this policy **only** those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed. Absences, even for extraordinary reasons will result in missing work that cannot be made up; therefore, you can expect absences to have a negative impact on grades. For more information on UF's attendance policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

**Please Note:** If you are absent, it is your responsibility to make yourself aware of all syllabus due dates and assignments. You will not earn credit for any in-class activity you miss due to absence. If absent due to a scheduled event, you are still responsible for turning assignments in on time.

**Tardiness:** Tardiness creates a problem for the entire class since it can disrupt work in progress. Tardiness will be reflected in lost participation points.

### **CLASS CONDUCT**

Please treat your classmates and myself professionally, with respect. Keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. Any use of electronic devices not related to classroom learning: phones, personal data assistants, iPods, etc. are disruptive and will not be tolerated. Please put them on silent and keep them out of sight.

### **ASSIGNMENT MAINTENANCE RESPONSIBILITIES**

You are responsible for maintaining copies of all work submitted in this course and retaining all returned, marked work until the semester is over. Should the need arise for a resubmission of papers or a review of marked papers, it is your responsibility to have and to make available this material.

### **LATE WORK POLICY AND MODE OF SUBMISSION**

**I do not accept late work.** All papers will be submitted as MS Word (.doc or .docx) documents to E-learning/Canvas by **11:59pm on the designated due date**. I may consider extenuating circumstances on a case-by-case basis, but you must contact me at least twenty-four hours before the assignment is due and provide relevant documentation. All assignments and postings should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, single-spaced with 1-inch margins and numbered pages.

**STATEMENT ON ACADEMIC HONESTY AND DEFINITION OF PLAGIARISM**

All students must abide by the Student Honor Code. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code>.

**STUDENTS WITH DISABILITIES**

The University of Florida complies with the Americans with Disabilities Act. The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)). The office will provide documentation to the student who must then provide this documentation to the instructor early in the semester.

**STATEMENT OF HARASSMENT**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>.

**U MATTER, WE CARE**

Your well-being is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

**UNIVERSITY GRADING POLICY**

For more information on UF Grading policies, see: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>.

**COURSE EVALUATIONS**

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

**Course Schedule**

The tentative schedule contains the reading and writing assignments for the semester. Readings are due and will be discussed on the day they appear, and assignments will be due on the assigned dates. Bring textbook, readings, and laptop/tablet/writing materials to each class.

<b>Week One: 1 July – 5 July (Independence Day 4 July)</b>	
Monday	<ul style="list-style-type: none"> <li>• Introduction to Female Filmmakers: Producing, Performing, and Screening Racial Identity</li> <li>• <i>Writing About Movies (WAM)</i>, Chapter 2: “Looking at Movies”</li> <li>• <i>WAM</i>, Chapter 3: “Formal Analysis”</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Stacey Weber-Fève, “Framing the ‘Minor’ in Marjane Satrapi and Vincent Paronnaud’s <i>Persepolis</i>”</li> <li>• Marjane Satrapi, <i>Persepolis</i> “Kim Wilde”</li> <li>• Marjane Satrapi, <i>Persepolis 2</i> “Skiing”</li> <li>• <b>Viewing Response 1: Dispersed Peoples I</b></li> </ul>
	<ul style="list-style-type: none"> <li>• <b>SCREENING:</b> <i>Persepolis</i> (Marjane Satrapi and Vincent Paronnaud, 2007)</li> </ul>
Wednesday	<ul style="list-style-type: none"> <li>• Lola Young, “Themes and Issues” [to Psychoanalytical Theory and “Race”]</li> <li>• <b>Panel Presentation Sign-Up</b></li> </ul>
Thursday	<b>NO CLASS: Independence Day</b>
	<b>NO FILM SCREENING</b>
Friday	<ul style="list-style-type: none"> <li>• Lola Young, “Themes and Issues” [from Psychoanalytical Theory and “Race”]</li> </ul>
<b>Week Two: 8 July – 12 July</b>	
Monday	<ul style="list-style-type: none"> <li>• Linda Williams, “Film Bodies: Gender, Genre, and Excess”</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Shadee Abdi and Bernadette Marie Calafell, “Queer Utopias and a (Feminist) Iranian Vampire: A Critical Analysis of Resistive Monstrosity in <i>A Girl Walks Home Alone at Night</i>”</li> <li>• <b>Viewing Response 2: Dispersed Peoples II</b></li> </ul>
	<ul style="list-style-type: none"> <li>• <b>SCREENING:</b> <i>A Girl Walks Home Alone at Night</i> (Ana Lily Amirpour, 2014)</li> </ul>
Wednesday	<ul style="list-style-type: none"> <li>• <i>WAM</i>, Chapter 4: “Cultural Analysis”</li> <li>• <b>PANEL PRESENTATION 1: GENRE IN EXCESS</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Anna M. Hillman, “Gender Politics, Sexuality, Class and Race in Lucrecia Martel’s <i>La Ciénaga</i> (2001)”</li> <li>• <b>Viewing Response 3: Indigenous Other I</b></li> </ul>
	<ul style="list-style-type: none"> <li>• <b>SCREENING:</b> <i>La Ciénaga</i> (Lucrecia Martel, 2001)</li> </ul>
Friday	<ul style="list-style-type: none"> <li>• <i>WAM</i>, Chapter 1: “The Challenges of Writing About Movies”</li> <li>• <b>PANEL PRESENTATION 2: GENRE IN EXCESS</b></li> </ul>

<b>Week Three: 15 July – 19 July</b>	
Monday	<ul style="list-style-type: none"> <li>• Richard Dyer, “Is <i>Car Wash</i> a Black Musical?”</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Cienna Davis, “From Colorism to Conjurations Tracing the Dust in Beyoncé’s <i>Lemonade</i>”</li> <li>• <b>Viewing Response 4: Indigenous Other II</b></li> </ul>
	<ul style="list-style-type: none"> <li>• <b>SCREENING:</b> <i>Daughters of the Dust</i> (Julie Dash, 1991); <i>Lemonade</i> (Beyoncé Knowles-Carter, et al., 2016)</li> </ul>
Wednesday	<ul style="list-style-type: none"> <li>• <i>WAM</i>, Chapter 5: “Generating Ideas”</li> <li>• <b>PANEL PRESENTATION 3: IN SONG AND DANCE</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Margaret Jolly, “Looking Back? Gender, Sexuality, and Race in <i>The Piano</i>”</li> <li>• <b>Viewing Response 5: Indigenous Other III</b></li> </ul>
	<ul style="list-style-type: none"> <li>• <b>SCREENING:</b> <i>The Piano</i> (Jane Campion, 1993)</li> </ul>
Friday	<ul style="list-style-type: none"> <li>• <i>WAM</i>, Chapter 6: “Researching Movies”</li> <li>• <b>PANEL PRESENTATION 4: IN SONG AND DANCE</b></li> </ul>
<b>Week Four: 22 July – 26 July</b>	
Monday	<ul style="list-style-type: none"> <li>• Ed Guerrero, “The Black Image in Protective Custody: Hollywood’s Biracial Buddy Films of the Eighties”</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>• Vanita Reddy, “Afro-Asian Intimacies and the Politics and Aesthetics of Cross-Racial Struggle in Mira Nair’s <i>Mississippi Masala</i>”</li> <li>• <b>Viewing Response 6: Cross-Cultural Spaces I</b></li> </ul>
	<ul style="list-style-type: none"> <li>• <b>SCREENING:</b> <i>Mississippi Masala</i> (Mira Nair, 1991)</li> </ul>
Wednesday	<ul style="list-style-type: none"> <li>• <i>WAM</i>, Chapter 7: “Developing Your Thesis”</li> <li>• <b>PANEL PRESENTATION 5: MULTIRACIAL COMPANIONSHIP</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>• Mary Ann Chacko, “<i>Bend It Like Beckham</i>: Dribbling the Self Through a Cross-Cultural Space”</li> <li>• <b>Viewing Response 7: Cross-Cultural Spaces II</b></li> </ul>
	<ul style="list-style-type: none"> <li>• <b>SCREENING:</b> <i>Bend it Like Beckham</i> (Gurinder Chadha, 2002)</li> </ul>
Friday	<ul style="list-style-type: none"> <li>• <i>WAM</i>, Chapter 8: “Considering Structure and Organization”</li> <li>• <b>PANEL PRESENTATION 6: MULTIRACIAL COMPANIONSHIP</b></li> </ul>
<b>Week Five: 29 July – 2 August</b>	

Monday	<ul style="list-style-type: none"> <li>Julian Stringer, “Cultural Identity and Diaspora in Contemporary Hong Kong Cinema”</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>James S. Williams, “Romancing the Father in Claire Denis’s <i>35 Shots of Rum</i>”</li> <li><b>Viewing Response 8: Intergenerational Relations I</b></li> </ul>
	<ul style="list-style-type: none"> <li><b>SCREENING:</b> <i>35 Rhums</i> [<i>35 Shots of Rum</i>] (Claire Denis, 2008); <i>Kwaku Ananse</i> (Akosua Adoma Owusu, 2013)</li> </ul>
Wednesday	<ul style="list-style-type: none"> <li><i>WAM</i>, Chapter 9: “Attending to Style”</li> <li><b>PANEL PRESENTATION 7: DIASPORAS MARKING IDENTITY</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>Anthony Carew, “Art with the Right Ingredients: <i>An</i> and the Films of Naomi Kawase”</li> <li><b>Viewing Response 9: Intergenerational Relations II</b></li> </ul>
	<ul style="list-style-type: none"> <li><b>SCREENING:</b> <i>An</i> [<i>Sweet Bean</i>] (Naomi Kawase, 2014)</li> </ul>
Friday	<ul style="list-style-type: none"> <li><i>WAM</i>, Chapter 10: “Revising York Work”</li> <li><b>PANEL PRESENTATION 8: DIASPORAS MARKING IDENTITY</b></li> </ul>
<b>Week Six: 5 August – 9 August</b>	
Monday	<ul style="list-style-type: none"> <li>Helen Addison-Smith, “E.T. Go Home: Indigeneity, Multiculturalism and ‘Homeland’ in Contemporary Science Fiction Cinema”</li> </ul>
Tuesday	<ul style="list-style-type: none"> <li>Jane Bryce, “Signs of Femininity, Symptoms of Malaise: Contextualizing Figurations of ‘Woman’ in Nollywood”</li> <li><b>Viewing Response 10: Intergenerational Relations III</b></li> </ul>
	<ul style="list-style-type: none"> <li><b>SCREENING:</b> <i>Lionheart</i> (Genevieve Nnaji, 2018)</li> </ul>
Wednesday	<ul style="list-style-type: none"> <li><b>ROUNDTABLE PRESENTATION: RACE IN THE IMAGINARY</b></li> </ul>
Thursday	<ul style="list-style-type: none"> <li>Reflecting on Depictions of Racial Identity</li> <li><b>Critical Film Analysis Due</b></li> </ul>
	<b>NO FILM SCREENING</b>
Friday	<b>NO CLASS</b>

**Grading Criteria**

Grading Scale							
A	93-100%	B	83-86.9%	C	73-76.9%	D	63-66.9%
A-	90-92.9%	B-	80-82.9%	C-	70-72.9%	D-	60-62.9%
B+	87-89.9%	C+	77-79.9%	D+	67-69.9%	E	0-59.9%

**General Assessment Rubric**

A	Insightful: You did what the assignment asked for at a high quality level, with care and precision, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a “B,” but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Work in the “A” range is not only correct and intriguing, but also illuminating. Since careful editing and proofreading are essential in writing, papers in the A range must be free of typos and grammatical or mechanical errors.
B	Proficient: You did what the assignment asked of you at a high quality level. Work in this range is competent, thoughtful, and considered, but it needs revision. To be in the “B” range, an essay must be complete in content, be well organized, and show special attention to style.
C	Satisfactory: You did what the assignment asked of you and demonstrated that you have a generalized comprehension of the ideas/films/essays you’re working with. Work in this range needs significant revision, but it is complete in content and the organization is logical. Diction may be imprecise or unclear. The style is straightforward but unremarkable.
D	Poor: You did what the assignment asked of you at a poor quality level. Work in this range needs significant revision. The content is often incomplete and/or the organization is hard to discern. Support is irrelevant, overgeneralized, lacks validity, and/or is absent. Ideas/texts are oversimplified. Work in this range may have no thesis statement, or may stray significantly from the thesis throughout the essay. Attention to style is often nonexistent or uneven.
E	An E is usually reserved for people who don't do the work, or don't come to class, or those who have plagiarized. However, if your work shows little understanding of the needs of the assignment or demonstrates that you put little effort in completing it, you will receive a failing grade.